

CATALOGUE
OF THE
EXHIBITION
OF THE
NEW-YORK
GALLERY OF THE FINE ARTS.

FOUNDED 1844—CHARTERED 1845.

N O W O P E N

AT THE ROOMS OF THE
NATIONAL ACADEMY OF DESIGN,
663 BROADWAY.

NEW-YORK:
E. B. CLAYTON & SONS, PRINTERS AND STATIONERS,
No. 161 Pearl-street.

1850.

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* Deceased.

REMARKS.

ON presenting to the public the exhibition of the works of the **NEW-YORK GALLERY OF FINE ARTS**, it is proper to state the objects which its founders had in view in establishing the institution. A permanent Gallery of Paintings, Sculpture and Engraving, is the ornament of almost every city of the world that equals in population the city of New-York. That New-York, with her wealth, enterprise and general intelligence, should be destitute of one of the features which indicate, in other cities, a liberal and refined people, has been a source of regret and mortification to all who feel a just pride in her character and prosperity. To supply this want, attempts have been made without success, by many able and intelligent individuals; but recently an opportunity was presented for securing this desirable result.

Several years since, the late **LUMAN REED**, distinguished as a merchant, and the enlightened promoter of the arts, commenced the formation of a private Gallery. The ardent and generous friend of our own artists, he intended it should be emphatically a Gallery of American Art. He had adorned it with the productions of the genius and skill of a number of our most eminent artists, and had formed a collection unequalled in our city, when death, in the midst of his career, put an end to the grand object he had in view.

In the settlement of his estate, consequent to his decease, it became necessary to make some disposition of this collection. To separate and disperse it, piece by piece, was like tearing down, stone by stone, a monument erected by taste and liberality. It was a painful idea to all who had been in any way connected or associated with him—to his fellow merchant—to his family and friends—to the artist and lover of the arts. To keep the collection entire, to retain it in our city, to make it the foundation of a great Gallery of Art, and at the same time a monument to the memory of **LUMAN REED**, was the united wish of all. A plan was suggested, which met the approbation of all; and taste and wealth, gratitude, respect and affection united in its accomplishment.

Accordingly an Association was formed, measures immediately adopted for raising the necessary funds, which were successful, and the "*Reed Collection*" is now the property of the Association.

It must be borne in mind, however, that this is but the commencement of a Gallery which it is believed will grow with the growth of the city, until it shall become worthy of the city of New-York.

One of the most attractive exhibitions in London is that of the "National Gallery." It was founded in 1823, when Parliament voted £57,000 for the purchase of the Angerstein collection, consisting of thirty-eight pictures. In 1825, £15,000 more were voted for an additional purchase of four pictures, making over three hundred and fifty thousand dollars, for forty-two pictures. These high prices should not discourage us; they were paid, not solely because the paintings were of extraordinary merit and beauty, masterpieces of genius, but an immense additional value was attached to them because they were painted very many years previous; that from the hands which executed them there could be no more originals, and were consequently eagerly sought after by the wealth and royalty of Europe.

In 1836, the catalogue of the National Gallery numbered 114 pictures; of these, 69 had been added by bequest or donation. Among the principal donors are the names of Sir Geo. Beaumont, Rev. Holwell Carr, the Marquis of Stafford, Earl of Liverpool, Rev. W. Long and William Wilkins, Esq.

The New-York Gallery of the Fine Arts commences, it is believed, under auspices quite as favorable as those of the celebrated Gallery of the British metropolis, and may we not hope that the friends of the Fine Arts here will do as the friends of the Fine Arts have done in London? Already, indeed, has the example been followed by several of our most distinguished artists—who have presented or liberally offered to enrich our Gallery with the productions of their genius and skill.

It may not be out of place here to refer to the fact, that by the constitution the trustees are restricted from creating any liability on the part of the Association, and that they cannot in any way dispose of any of its property. A work of Art presented must ever form a part of the Gallery, and can never be alienated, and

a recent act of the Legislature has removed the objection of personal liability, as no one can now be liable beyond the one dollar which constitutes him a life member.

It is hoped that this Gallery will plead its own cause with those who visit it. But it may not be improper to suggest to them its need of the public patronage, and to desire them to apprise their friends of the extremely easy terms on which its advantages, both present and prospective, may be enjoyed; prospective as well as present, for no assessments or taxes are ever to be imposed on the shareholders. And yet the objects are as great as the means are humble. There is nothing that our country *lacks* so much as the refining influence of Art. And we feel sure that we may commend the undertaking to build up a Gallery of Art in this city, to the support and patronage of our people.

AN ACT

To Incorporate the New-York Gallery of the Fine Arts.

Passed May 13th, 1845, by a two-third vote.

The People of the State of New-York, represented in Senate and Assembly, do enact as follows :

§ 1. Horatio Allen, William H. Appleton, John H. Austin, James Brown, William C. Bryant, William B. Crosby, Thomas S. Cummings, William S. Conely, Stephen M. Chester, Peter Cooper, Nicholas Dean, Charles Denison, Orville Dewey, Frederick De Peyster, Francis W. Edmonds, Robert Elder, Thomas H. Faile, Walter C. Green, George Grundy, Richard Irvin, William H. Johnson, William Kent, James G. King, Shepherd Knapp, Charles M. Leupp, Joseph N. Lord, Charles E. Milnor, Robert B. Minturn, Henry S. Mulligan, Stewart C. Marsh, Hamilton Murray, James McCullough, Lora Nash, Adam Norrie, Eleazer Parmly, Alfred Pell, J. Smyth Rogers, Peter A. Schermerhorn, Jonathan Sturges, Benjamin D. Silliman, Francis Skiddy, Charles A. Stetson, Moses Taylor, Thomas Tileston, James Warren, Junior, Jacob A. Westervelt, John Wiley, Fred-

erick H. Wolcott, and such other persons as now are, or hereafter may become associated with them, are hereby constituted a body corporate, under the name of "The New-York Gallery of the Fine Arts."

§ 2. The object of the corporation hereby created, is to establish in the city of New-York a permanent gallery of paintings, statuary and other works of art.

§ 3. The property of the said corporation shall consist of such works of art as the said associates have already acquired, and which the said corporation shall hereafter acquire, and of such other personal property as shall be necessary or convenient for the exhibition of the same : and of such real estate as the said corporation shall acquire, the annual income of which shall not exceed ten thousand dollars.

§ 4. The property and affairs of the said corporation shall be managed by a board of fifty trustees, to be elected by the members on the first Monday of June in each year, and fifteen of whom shall constitute a quorum for the transaction of business ; and the persons named in the first section shall be the first trustees of the said corporation.

§ 5. The trustees shall have power to adopt a Constitution, to appoint from their own number Officers and Committees, and prescribe their powers, duties and terms of office ; to make by-laws, for the preservation, increase and exhibition of the Gallery, and for the suspension and expulsion of members who violate any by-law ; to procure by gift, bequest, or by purchase for cash only, such real and personal property as the said corporation is by this act authorized to acquire, and in general to manage all the affairs of the said corporation.

§ 6. The trustees shall have no power either to create any debt or liability on the part of the said corporation, or to sell, exchange or lend any of its works of art, or to do any thing by which any of its property can be encumbered, or to impose any assessment on its members.

§ 7. The payment of one dollar, and subscription of the constitution, shall constitute the person making such payment and subscription a member for life, subject to suspension or removal for violation of any by-law or regulation.

§ 8. Each member shall receive a certificate, which shall entitle him to free admission to the gallery whenever it is open, so long as he shall comply with all the by-laws and regulations.

§ 9. The said corporation shall possess the general powers, and be subject to the restrictions and liabilities prescribed in the third title of the eighteenth chapter of the first part of the Revised Statutes.

§ 10. This act shall take effect immediately.

State of New-York, }
Secretary's Office. } I have compared the preceding with
 an original act of the Legislature on file in this office, and do certify that the same is a correct transcript therefrom, and of the whole of the said original.

ARCHIBALD CAMPBELL,

Deputy Secretary of State.

ALBANY, June 4, 1845.

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EXHIBITION

OF THE

New-York Gallery of the Fine Arts.

- | No. | SUBJECTS OF THE PAINTINGS. | ARTISTS. |
|-----|---|------------------------|
| 1. | Wreath of Flowers, encircling Holy Family—
Antique,
(Reed Collection.) | <i>Italian School.</i> |
| 2. | Boy fallen asleep over his dinner,
(Reed Collection.) | <i>Philip.</i> |
| 3. | Portrait of Luman Reed,
Presented to the Gallery by the Artist. | <i>A. B. Durand.</i> |
| 4. | Washington,
From the Standard original, by Stuart, in the Gallery of the Boston Athenæum. (Reed Collection.) | <i>A. B. Durand.</i> |
| 5. | An Austrian Princess of the 17th century,
Loaned by Lewis Cruger, Esq. | <i>Guido.</i> |
| 6. | Lafayette,
Painted from life in 1825, and is the <i>original</i> head from which was made the full length for the State, now in the State Department, Albany.
Presented to the Gallery by the Artist. | <i>C. C. Ingham.</i> |
| | "THE COURSE OF EMPIRE,"
A series of five pictures, illustrating a nation's rise, progress, greatness, decline and fall, and the consequent changes in the same landscape. | <i>Thomas Cole.</i> |

NOTE.—The isolated rock crowning a precipitous hill, in the distance, identifies the scenes in each of the series, but the observer's position varies in the several pictures.

"First freedom and then glory, when that fails,
Wealth, vice, corruption."

[FIRST OF THE SERIES.]

7. The "Savage State," or "Commencement of Empire."

The sun is rising from the sea, over a wild scene of rocks, forests and mountains, dissipating the clouds and darkness of night. Man, attired in skins, is seen engaged in the wild dance, and the chase, the characteristic occupations of the savage life. In this picture, we have the first rudiments of society. Men have banded together for mutual aid. The useful arts have commenced in the construction of the canoe, the weapon and the hut, and we may imagine the germs of two of the fine arts, Music and Poetry, in the singing usually accompanying the dance of the savage. The empire is asserted, to a limited extent, over sea, land, and the animal kingdom. It is the season of Spring,—the morning of the nation's existence."

[SECOND OF THE SERIES.]

8. "The Arcadian," or "Pastoral State."

Ages have passed, a change has been wrought in the scene—man has subjugated "the untracked and rude." We now see the shepherd and his flocks, the ploughman upturning the soil, and the wafting sail,—by the shore a village, and on the hill the ascending smoke of sacrifice. In this picture we have agriculture, commerce and religion. In the aged man describing the mathematical figure,—the rude attempt of the boy in drawing—in the female figure with the distaff,—the vessel on the stocks,—in the primitive temple and the dance of the peasants to the music of the pipe, we have evidence of the advance made in science, in the useful and the fine arts.

It is early summer, and the sun has descended midway to the meridian.

[THIRD OF THE SERIES.]

9. "The Consummation of Empire."

The rude village has become a magnificent city. From the bay—now a capacious harbor, with *phari* at the entrance, and thronged with war galleys and barks with silken sails,—ascends piles of architecture, temples, domes and collonades. The massive bridge, the streets and squares lined with palaces and adorned with statuary, clustered columns and sparkling fountains, are crowded with gorgeous pageants and triumphal processions. It is a day of triumph—man has conquered man—nations have been subjugated. By wealth and power, knowledge, art and taste, man has achieved the summit of human grandeur.

The sun is near the meridian.

[FOURTH OF THE SERIES.]

10. "Destruction."

Agés may have passed since the scene of glory. Luxury has enervated, vice has debased, and the strength of the mighty nation has consumed away. A barbarous enemy sacks the city. The heavens are darkened by a tempest, and the storm of war rages beneath, amid falling walls and colonnades, and the flames of temples and palaces.

[FIFTH OF THE SERIES.]

11. "Desolation."

The moon ascends the twilight sky near where the sun rose in the first picture. The last rays of the departed sun illumine a lonely column of the once proud city, on whose capital the heron has built her a nest. The shades of evening steal over shattered and ivy-grown ruins. The steep promontory, with its insulated rock, still rears against the sky unmoved, unchanged, but violence and time have crumbled the works of man, and art is again resolving into elemental nature. The gorgeous pageant has passed—the roar of battle has ceased—the multitude has sunk in the dust—the empire is extinct. (Reed collection.)

12. Portrait of President Jefferson, *A. B. Durand.*

From the original, in the possession of his daughter, Mrs. Randolph, by Stuart.

(Reed Collection.)

13. Murder of the Princes, - - *G. W. Flagg.*

ENTER TYRELL.

"*Tyr.*—The tyrannous and bloody act is done :
 The most arch deed of piteous massacre
 That ever yet this land was guilty of.
 Dighton and Forrest whom I did suborn
 To do this piece of ruthless butchery,
 Albeit they were flesh'd villains, bloody dogs,
 Melting with tenderness and mild compassion,
 Wept like two children in their death's sad story.
O thus, quoth Dighton, lay the gentle babes,
Which once, quoth Forrest, girdling one another
Within their alabaster innocent arms ;
Their lips were four red roses on a stalk,
Which in their summer beauty, kiss'd each other,
A book of prayers on their pillow lay :
Which once, quoth Forrest, almost changed my mind :
But O, the Devil,"—there the villain stopp'd

(Reed collection.)

No.	SUBJECTS OF PAINTINGS.	ARTISTS.
14.	Flora, - - - - - Presented by S. M. Chester, Esq.	<i>Unknown.</i>
15.	Rembrandt, [copied from the original by himself,] - - - - - Presented by J. G. Chapman, Esq.	<i>J. G. Chapman.</i>
16.	Mother, Child and Butterfly, - (Reed Collection.)	<i>G. W. Flagg.</i>
17.	Lady Jane Grey preparing for execution, "After uttering these words, she caused herself to be disrobed by her women; and with a <i>steady, serene</i> <i>countenance</i> submitted herself to the executioner." <i>Hume, Chap. xxxvi.</i> (Reed Collection.)	<i>G. W. Flagg.</i>
18.	Portrait of Mr. Macready as Wm. Tell, (copy from the original, by H. Inman.) <i>T. S. Cummings.</i> Presented by T. S. Cummings, Esq.	
19.	Portrait of President Jackson, - Original; taken from life of 1835. (Reed Collection.)	<i>A. B. Durand.</i>
20.	Wreath of Flowers, encircling Coat of Arms and Miniature of Duke of Aus- tria, 1658, - - - - - (Reed collection.)	<i>F. Marrel.</i>
21.	Portrait of Lord Cottenham, -	<i>H. Inman.</i>
22.	The Black Plume, - - - Presented by the Artist.	<i>C. C. Ingham.</i>
23.	The Old Fiddler, - - - (Reed Collection.)	<i>After Teniers.</i>
24.	Boors Gambling, - - - (Reed collection.)	<i>After Teniers.</i>
25.	The Match Girl, (London,) - (Reed collection.)	<i>G. W. Flagg.</i>

- | No. | SUBJECTS OF PAINTINGS. | ARTISTS. |
|-----|--|-----------------------|
| 26. | Portrait of Mrs. Washington, Wife of
Washington, | <i>A. B. Durand.</i> |
| | From the original, by Stuart, in the Boston Athenæum. (Reed collection.) | |
| 27. | Portrait of President Munroe, | <i>A. B. Durand.</i> |
| | From the original, by Stuart, in possession of
—— —, Baltimore, Md. (Reed collection.) | |
| 28. | Portrait of President Madison, | <i>A. B. Durand.</i> |
| | From the original, by Stuart, at Bowdoin College,
Maine. (Reed collection.) | |
| 29. | Pietro Aretino, the Satirist, (copied from
the original, by Titian, in the Pitti
Palace, Florence,) - | <i>J. G. Chapman.</i> |
| | Presented by J. G. Chapman, Esq. | |
| 30. | The Bargaining, - - - | <i>W. S. Mount.</i> |
| | <p>“Seth suspended for a moment, the whittling his
twig, and there seemed a crisis in the argument—a
<i>silent pause</i>—when a shrill voice from the front gate,
adjourned the meeting instant. It was the voice of
Aunt Nabby herself, breathing authority and hospi-
tality—<i>Joshua, come to dinner, and bring the folks
along with you.</i>”
<i>Jack Downing's Jour.—N. Y. Gazette, Oct. 28, 1835.</i></p> | |
| 31. | The Vale and Temple of Segestæ, Sicily, T. Cole. | |
| | <p>“Midway between Palermo and Segestæ, the
broad slopes of an ample valley lie before the travel-
ler. In the depth is a river meandering among fra-
grant oleanders,—on the left the valley is intersected
by a range of distant mountains; on the right is a
beautiful bay of the Mediterranean. Across the val-
ley the mountains form a green amphitheatre, and
high in a remote part is seen the Temple of Segestæ.”
—<i>Notes of the Artist, made on a tour in Sicily.</i></p> <p>Presented to the Gallery by the Artist.</p> | |
| 32. | Landscape, - - - | <i>Dutch School.</i> |
| | (Reed collection.) | |
| 33. | Rebecca, - - - | <i>G. W. Flagg.</i> |
| | (Reed collection.) | |
| 34. | The Fortune Teller, - - - | <i>W. S. Mount.</i> |
| | Presented by the Artist. | |

- | No. | SUBJECTS OF PAINTINGS. | ARTISTS. |
|-----|---|---------------------|
| 35. | Lady and Parrot, - - -
(Reed Collection.) | <i>G. W. Flagg.</i> |
| 36. | The Huntsman's Tent—game and dogs
after a hunt, - - - -
(Reed collection.) | <i>Fyt.</i> |
| 37. | Landscape—Composition Italian Scenery, <i>T. Cole.</i>
<p style="margin-left: 40px;">"O, Italy, how beautiful thou art!
 Yet I could weep, for thou art lying, alas!
 Low in the dust, and they who come, admire thee
 As we admire the beautiful in death."
 <i>Rogers' Italy.</i> (Reed collection.)</p> | |
| 38. | The Chess Players—Check Mate, <i>G. W. Flagg.</i>
(Reed collection.) | |
| 39. | Portrait of President Adams, (the elder,)
<i>A. B. Durand.</i>
<p style="margin-left: 40px;">From the original, by Stuart, in possession of his
 son, John Quincy Adams. (Reed collection.)</p> | |
| 40. | Portrait of Dr. Smalley, an associate com-
missioner with Col. T., under Jay's
Treaty, <i>Col. Trumbull.</i> | |
| 41. | The Truant Gamblers, - <i>W. S. Mount.</i>
(Reed collection.) | |
| 42. | Wrath of Peter Stuyvesant, on learning
the capture, by treachery, of Fort Casi-
mir, - - - - <i>A. B. Durand.</i>
<p style="margin-left: 40px;">"On receiving these direful tidings, the valiant
 Peter started from his seat—dashed the pipe he was
 smoking against the back of the chimney—thrust a
 prodigious quid of tobacco into his left cheek—pulled
 up his galligaskins, and strode up and down the room,
 humming, as was customary with him when in a pas-
 sion, a hideous northwest ditty."—<i>Knickerbocker's</i>
 <i>New-York</i>, Book vi. Chap 2.
 (Reed collection.)</p> | |
| 43. | Landscape, View on the Hudson River, <i>Doughty.</i> | |
| 44. | Portrait of President Adams, (John Quin-
cy,) <i>A. B. Durand.</i> | |

Original; taken from life in 1834.
(Reed collection.)

No.	SUBJECTS OF PAINTINGS.	ARTISTS.
45.	Study from an Old Head.	—————
46.	View on Catskill Creek, - - (Reed collection.)	<i>T. Cole.</i>
47.	Dogs fighting, - - - - (Reed collection.)	<i>Morland.</i>
48.	Half length Portrait of a Lady, (fancy,) <i>G. W. Flagg.</i> Presented to the Gallery by the Artist.	
49.	The Image Pedlar, - - <i>F. W. Edmonds.</i> Presented by the Artist.	
50.	Old English Sportsman, - - <i>Morland.</i> (Reed Collection.)	
51.	Autumn Scene—Corway Peak—White Mountains—New Hampshire, <i>T. Cole.</i> (Reed collection.)	
52.	Revolutionary Officer, - <i>Col. Trumbull.</i>	
53.	Sketch, - - - - <i>Col. Trumbull.</i>	
54.	Madonna and Infant, <i>Early style of Raphael.</i> (Reed collection.)	
55.	Sketch, - - - - <i>Col. Trumbull.</i>	
56.	Landscape, (copy from Claude,) <i>De Grailly.</i> Loaned by L. Cruger, Esq.	
57.	The Wood-Chopper's Boy, - <i>G. W. Flagg.</i> (Reed collection.)	
58.	Landscape, - . - <i>Flemish School.</i> (Reed collection.)	
59.	The Nun, - - - - <i>G. W. Flagg.</i> (Reed collection.)	
60.	Assumption of the Virgin, <i>Annibale Caracci.</i> (Reed collection.)	
61.	The Little Savoyard, - - <i>G. W. Flagg.</i> (Reed collection.)	
62.	A Window Scene.	—————
63.	Goblet and Lemon, - - <i>W. Van. Aelst.</i> (Reed collection.)	

No.	SUBJECTS OF PAINTINGS.	ARTISTS
64.	The Dutch Bible, - - - Presented by D. Huntington, Esq.	<i>C. Verbryck.</i>
65.	Pan and Midas, - - - (Reed collection.)	<i>Goltzius.</i>
66.	Falstaff enacting Henry IV. - (Reed collection.)	<i>G. W. Flagg.</i>
67.	Moonlight, - - - - - (Reed collection.)	<i>T. Cole.</i>
68.	The Pedlar displaying his Wares, - (Reed collection.)	<i>A. B. Durand.</i>
69.	Miniature—Dutch Enamel. (Reed collection.)	—————
70.	Landscape.	
71.	Landscape—Composition, “The Old Oak,” Presented by the Artist.	<i>A. B. Durand.</i>
72.	Marine View, - - - - - (Reed collection.)	<i>Birch.</i>
73.	Portrait of a Young Lady, taken in 1608, (Reed collection.)	<i>Flemish School.</i>
74.	Madonna, Infant and Saint Ann, (Reed collection.)	<i>Italian School.</i>
75.	Landscape, Moonlight. Presented by Miss E. Hicks.	
76.	Landscape, View on the Hudson River,	<i>Doughty.</i>
77.	Miniature—Dutch Enamel. (Reed collection.)	
78.	View on Catskill Creek, - - - (Reed collection.)	<i>T. Cole.</i>
79.	Gervatius, (copy from Van Dyck,) -	<i>Col. Trumbull.</i>
80.	Interior—Dutch Apothecary Shop, (Reed collection.)	<i>Dutch School.</i>
81.	Cleopatra.	—————

No.	SUBJECTS OF PAINTINGS.	ARTISTS.
82.	View from Froster Hill, England, (Reed collection.)	<i>A. Richardson.</i>
83.	Sleeping Female, - - (Reed collection.)	<i>G. W. Flagg.</i>
84.	Morning, (from the original, by Claude,)	<i>De Grailly.</i>
85.	Evening, do. do -	<i>do.</i>
86.	View near Bridgeport, Connecticut, (Reed collection.)	<i>Richardson.</i>
87.	Study from an Old Head, - Loaned by the Artist.	<i>A. B. Durand.</i>
88.	Copy from Titian, - - - Loaned by —	—————
89.	Study from Nature, - - Loaned by the Artist.	<i>A. B. Durand.</i>
90.	The Music Lesson, a sketch, - Loaned by A. B. Durand, Esq.	<i>Unknown.</i>
91.	A Modern Roman Study from Life, Loaned by the Artist.	<i>A. B. Durand.</i>
92.	Wide Awake, - - . Loaned by the Artist.	<i>A. B. Durand.</i>
93.	Study from Nature, - Loaned by the Artist.	<i>A. B. Durand.</i>
94.	A Magdalen, - - - (Reed collection.)	<i>After Correggio.</i>
95.	Water Color Drawing, - Presented by Grant Thorburn, Esq.	<i>W. G. Wall.</i>
96.	An Allegory—Death and Immortality, —antique, - - - (Reed collection.)	<i>Italian School.</i>

No.	SUBJECTS OF PAINTINGS.	ARTISTS.
97.	The Supper at the House of Levi, (copy from Paul Veronese), Loaned by the Artist.	<i>J. K. Fisher.</i>
98.	Landscape, (copy from Claude,) Loaned by —.	<i>De Grailly.</i>
99.	Portrait of Col. Fish, (copy from the original by Inman,) - - Presented by Mrs. Nicholas Fish.	<i>Shegogue.</i>

Sculpture.

SMALL SALOON.

100.	Ruth, - - -	<i>H. K. Brown.</i>
	Presented by Miss Eliza Hicks.	

“ The artist has chosen the moment in which Ruth is addressed by Boaz as she stands among the gleaners. He quoted me lines of Keats in the Song of the Nightingale—

“ Perchance the self-same song hath found a path
To the sad heart of Ruth, when sick for home
She stood in tears amid the alien corn.”

She is not in tears, but her aspect is that of one who listens in sadness ; her eyes are cast down, and her thoughts are of the home of her youth in the land of Moab. Over her left arm hangs a handful of the ears of wheat which she has gathered from the ground, and her right rests on the drapery about her bosom. Nothing can be more graceful than her attitude, or more expressive of melancholy sweetness and modesty than her physiognomy.”—*Extract from a letter by Mr. W. C. Bryant, dated Rome, 1845.*

This statue was purchased by Miss Hicks, of New-York, and presented to the N. Y. Gallery of Fine Arts.

No.

SUBJECTS.

ARTISTS.

101. Group of Boy and Dog ; or, Chi vinci,
 mangia, - - - *H. K. Brown.*

Presented by Charles M. Leupp, Esq.

This playful group was presented to the New-York Gallery by C. M. Leupp, Esq. The boy has left his bowl of milk upon the floor, and the dog is endeavoring to take advantage of his negligence, by appropriating the contents to himself, against which the boy stoutly protests. They are so equally matched in strength, that the struggle is of doubtful issue, and therefore, the artist calls it "Chi vinci, mangia," or, who wins, eats.

103. General W. H. Harrison, - *Clevenger.*

Presented by Judge Burnet, of Cincinnati, O.

103. Chief Justice Marshall,

Presented by A. M. Cozzens, Esq.

GALLERY OF THE OLD MASTERS.

The paintings in this Gallery are numbered by themselves; the same numbers which they bore when exhibited in the Lyceum having been retained. This is done that those who wish to use the descriptive catalogue then prepared for them, may do so now with the greater ease. These catalogues will be loaned to visitors *gratis*, by the Keeper of the Gallery. A few pictures which belong to the collection will not be found on the walls, as it was found impossible to hang them all to advantage.

No.	SUBJECTS OF PAINTINGS.	ARTISTS.
1.	Landscape, - - -	<i>S. Ruysdael.</i>
2.	Interior with figures, - - -	<i>Chardin.</i>
3.	Portrait of the Earl of Suffolk, - - -	<i>Holbein.</i>
4.	The Annunciation, - - -	<i>Coypel.</i>
5.	The Royal Children, - - -	<i>Weenix.</i>
6.	The Satyr and The Traveller, - - -	<i>Jordaens.</i>
7.	Landscape, - - -	<i>Van Gool.</i>
8.	The Presentation, - - -	<i>F. Bol.</i>
9.	Landscape, - - -	<i>Domenichino.</i>
10.	Portrait of King Henry VII., - - -	<i>Flemish School.</i>
11.	A Village on Fire at Night, - - -	<i>Vanderpoel.</i>
12.	Raphael's Amasia, (called La Fornarina,) - - -	<i>Raphael.</i>
13.	Departure of the Prodigal Son, - - -	<i>V. Pictoor.</i>
15.	River Scene, - - -	<i>Van der Neer.</i>
17.	Battle Scene, - - -	<i>Rembrandt.</i>
18.	Interior of a Church, - - -	<i>P. Neefs.</i>
19.	Woman at a Window - - -	<i>Gerard Dow.</i>
20.	The Flight into Egypt, - - -	<i>Rothenhamer.</i>
21.	Cottage with Figures, - - -	<i>G. Metzu.</i>
22.	Winter Scene, - - -	<i>Schwtakhaver.</i>
23.	Portrait of a Person of Dignity, - - -	<i>Lucca Penni.</i>
25.	The Adoration of the Shepherds, - - -	<i>Parmigiano.</i>

No.	SUBJECTS OF PAINTINGS.				ARTISTS.
27.	The Nativity,	-	-	-	<i>Fra Bartolomeo.</i>
28.	A Carousal,	-	-	-	<i>G. Terburg.</i>
29.	Landscape,	-	-	-	<i>Flemish.</i>
30.	Portrait of a Supposed Artist,	-	-	-	<i>F. Mieris.</i>
31.	Flower Piece,	-	-	-	<i>Van Brussell.</i>
32.	The Lesson in Music,	-	-	-	<i>Jan Steen.</i>
33.	The Holy Family and St. John,	-	-	-	<i>Italian School.</i>
36.	Moonlight and Conflagration,	-	-	-	<i>Van der Neer.</i>
37.	The Slaughter of Innocents,	-	-	-	<i>Van Tuldén.</i>
38.	A Madonna,	-	-	-	<i>Carlo Dolci.</i>
41.	Landscape Scene,	-	-	-	<i>Zucarelli.</i>
42.	An Interior with four Figures,	-	-	-	<i>F. Hals.</i>
43.	A Horse Fair,	-	-	-	<i>Palamades.</i>
44.	Battle Scene,	-	-	-	<i>Van Hughtenburgh.</i>
45.	Lady at her Toilette, (copy of a picture by G. Dow,)	-	-	-	<i>F. Mieris.</i>
46.	Portrait of a Gentleman in a Wig,	-	-	-	<i>Flemish School.</i>
47.	Masquerading Scene,	-	-	-	<i>P. J. Baptist.</i>
48.	An Interior with many Figures,	-	-	-	<i>D. Teniers, the Younger.</i>
50.	The Young Christ	-	-	-	<i>French School.</i>
51.	An Interior with Figures,	-	-	-	<i>French School.</i>
52.	Virgin and Child,	-	-	-	<i>Milanese School.</i>
54, 60.	Two finished Sketches of Ruins,	-	-	-	<i>G. Pannino.</i>
55.	An Ecco Homo,	-	-	-	<i>Guido.</i>
56.	The Flight into Egypt,	-	-	-	<i>Murillo.</i>
58.	The Marriage of St. Catherine,	-	-	-	<i>Ludovico Caracci.</i>
59.	Portrait of a Lady,	-	-	-	<i>Flemish School.</i>
61.	Portrait of a Prince in Armour,	-	-	-	<i>Van Dyck.</i>
62.	Adoration of the Magi,	-	-	-	<i>Van Dyck.</i>
63.	The Virgin with the Infant Christ,	-	-	-	<i>Guercino.</i>
64.	An Interior, companion to No. 51,	-	-	-	<i>French School.</i>
65.	The Lair of Serpents,	-	-	-	<i>Schrieck.</i>
66.	Peter denying Christ,	-	-	-	<i>Jan Steen.</i>
67.	Battle Scene,	-	-	-	<i>Van Hughtenburgh.</i>
68.	A Cottage with Figures,	-	-	-	<i>Konink.</i>
69.	A Poultry Yard,	-	-	-	<i>Hondekoeter.</i>
70.	The Assumption of the Virgin,	-	-	-	<i>Murillo.</i>

No.	SUBJECTS OF PAINTINGS.			ARTISTS.
71.	The Battle of La Hogue,	-	-	<i>English School.</i>
72.	The Holy Family,	-	-	<i>Rubens.</i>
73.	Landscape,	-	-	<i>Richard Wilson.</i>
74.	The Martyrdom of St. Lawrence,	-	-	<i>Titian.</i>
75.	A Grand Landscape,	-	-	<i>Orrizonte.</i>
76.	An Interior with three Men,	-	-	<i>G. Scholken.</i>
78.	Landscape,	-	-	<i>Cuyp.</i>
79.	The Repose in Egypt,	-	-	<i>Venetian School.</i>
80.	The Miraculous Impression,	-	-	<i>Cignani.</i>
81.	Landscape	-	-	<i>F. Moucheron.</i>
82.	The Triumph of Christ,	-	-	<i>Rubens.</i>
83.	A Satirical Piece,	-	-	<i>Velasquez.</i>
84.	St. Jerome reading Scripture,	-	-	<i>Gherard Honthorst.</i>
86.	Landscape and Waterfall,	-	-	<i>J. Ruysdael.</i>
87.	An Interior with Figures.	-	-	<i>Brouwer.</i>
88.	The Birthday Present,	-	-	<i>Greuze.</i>
89.	The Adoration of the Magi,	-	-	<i>F. Francks the Younger.</i>
93.	Portrait of William, Prince of Orange,	-	-	<i>Flemish School.</i>
94.	Esther before Ahasuerus,	-	-	<i>German School.</i>
96.	Lot and his Daughters,	-	-	<i>Jordaens.</i>
99.	St. Anthony instructing the Fishes,	-	-	<i>Italian School.</i>
100.	Portrait of Mrs. Pritchard,	-	-	<i>Hogarth.</i>
101.	Entrance to a Sea Port, a Dutch ship,	-	-	<i>Flemish School.</i>
102.	Interior,	-	-	<i>Franks the Younger.</i>
103.	The Martyrdom of St. Sebastian.	-	-	<i>Annibale Carracci.</i>
A.	Portrait of Franklin.*	-	-	
B.	Rubens' Wife,	-	-	<i>Rubens.</i>
C.	Landscape,	-	-	<i>Claude.</i>
D.	Landscape,	-	-	<i>J. Both.</i>

* NOTE.—These last four pictures belong to the *private* collection of Mr. Gideon Nye, Jr.

